



The New Amberola **GRAPHIC**

*Winter
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THE NEW AMBEROLA GRAPHIC

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.....
A Real Charmer!

That's just what our collectors' Christmas card for 1975 was. Printed on quality paper, the scene depicts Christmas morning when the family spots the Columbia Grafonola and Columbia Records under the tree (from a 1919 advertisement).

We feel confident you will be pleased to send this special card to friends and acquaintances. The envelopes, by the way, match the paper in the cards.

~ reduced ~

In order to clear our stock of these cards, we are now offering them at the following prices:

..... 18¢ each (min. order 15), postpaid
..... 17¢ each for 50 or more, postpaid
..... 16¢ each for 100 or more, postpaid
(These prices represent a 10% reduction.)

..... Get a supply now and be one step ahead next December!

..... The New Amberola Phonograph Co.
..... 133 Main Street, St. Johnsbury, Vt. 05819
.....

NEW BOOKS FOR SALE

Music Boxes: A Guide for Collectors by David Tallis. An excellent guide to this fascinating hobby. Profusely illustrated, several in color; 143 pages, hardbound. Originally published at \$7.95 \$4.25, ppd.
The Diary of Thomas A. Edison - a facsimile of Edison's 1885 diary in his own handwriting, with additional pages of background information concerning the diary. Contains over two dozen photographs; 72 pages, hardbound. Published at \$5.95 \$2.25, ppd.

A LOOK AT A PHENOMENAL RECORDING SCHEDULE

Cal Stewart's 1919 Columbia Matrices

by
John Petty

In the fall of 1974, Tim Brooks photocopied the Columbia file cards on Cal Stewart for the author of this article. A study of the various day to day notations reveals a number of interesting details and conclusions.

The card data begin with two sides recorded in 1915, matrix 45737 "Moving Pictures at Pumpkin Center" and 45738 "War Talk at Pumpkin Center". The date was June 2nd. A week later the matrices were approved and in October were issued on Columbia A1797.

Perhaps an overview of the Columbia-Stewart matrices is in order at this point. There were 65 single-face issues prior to the 1915 recordings. The spread of these numbers was from 22 to 4026. One twelve inch master was made to be issued among the first of the "A" series. After the two 1915 sides, there were 51 matrices in the 78000's.

Matrices 22 through 4026 were recorded between 1902 and 1907. Eight years passed before the one day visit to Columbia in 1915 and then four years roll by ere Stewart begins the three month phenomenal schedule commencing on May 29, 1919. Stewart remade 35 of the old single face matrices plus the two of 1915 and 13 never-before-recorded-stories for Columbia in these three months. Twelve of the fifty-one 1919 matrices were rejected or unissued. Unfortunately, five of these were stories which had not been previously recorded for Columbia and some of the remakes would have been most interesting to hear.

When Columbia began issuing double face discs in 1908, most of the 22 to 4026 matrices were reissued on "A" numbers between A270 and A1743. With the exception of two discs, all of the three digit "A" series Stewarts--A270 to A873 offered one "Uncle Josh" side. When the issues pick up again with A1715 all discs had Stewart on both sides. The "A" series continue through A3851 and one "Uncle Josh" was pressed on 19-D.

Let us now take a concentrated look at the 1919 recording sessions. The bulk of the May 29 through June 19 matrices were monologues and Stewart averaged five per recording day. Assuming that at least three takes were made for each matrix, this would indicate a well-filled day of at least fifteen masters. This three per matrix may be conservative in view of the fact that two take fours and one take six have surfaced in these 1919 recordings.

The sessions between June 24 and September 4 were mostly group productions and averaged less than two sides per recording day. This could have been due to Stewart's failing health as well as complications of involving additional artists. Most of the unissued matrices are in these less productive days which could indicate poor recordings possibly due to health, however, a careful listen to 78451 "Cafeteria" made on May 29 and 78597 "Census" recorded on July 24 does not show any difference in Stewart's voice. It would be interesting to hear the last Stewart Columbia matrix of September 4 to make a comparison with the May 29 matrices. It is perhaps more probable that the reason for the non-issue was a waning demand for "Uncle Josh" records.

Two of the 1919 matrices were rejected: 78470 "Uncle Josh on an Automobile" and 78515 "Uncle Josh on a Street Car". The Automobile was apparently recorded with Stewart voicing all three characters, "Uncle Josh", Henry and the policeman. Stewart generally played the part of the policeman, but he usually employed someone else for the part of Henry. However, in both the regular and five inch Lambert issues of this skit, Stewart does play all three parts. The 78470 matrix was remade on July 9 with Harry C. Browne on matrix 78562 and issued on A865 replacing

4. the SF 1518 with Len Spencer. Perhaps Columbia did not like the three-part Stewart production on 78470.

Two of the unissued matrices would have been interesting due to the fact that in the SF issues Stewart does not play a prominent part and perhaps his presence would have been more apparent in these remakes. Matrix 78582 "A Meeting of the Hen Roost Club" was made with the assistance of the American Quartet. In the SF matrix 3609, Stewart does not participate. The Columbia Quartet recorded it, and the chairman of "The Hen Roost Club" is a strong voiced character. A guess is that Stewart played this role in the 1919 remake. The second interesting unissued matrix is 78605 which was not previously issued on a ten inch disc though it is the title on the only Columbia twelve inch disc. In the twelve inch record, Stewart plays the part of Absalom Easterbrook, the financee of Linda Jackson. In the black dialect, Stewart's voice is not as recognizable as in the more familiar "Uncle Josh" role, and many collectors have stated that he is not in the recording cast. Perhaps the remake of 1919 would have had more of the familiar Stewart vocal presentation.

Seventeen of the 1919 remakes were substituted on earlier "A" issues replacing the SF matrices originally assigned to these records. Twenty-four sides were assigned to new "A" issues. Two of these 24 were also substituted on earlier "A" issues: A371 and A392. It is possible that some of the other new issues were pressed on the earlier three digit "A" series. In the accompanying Columbia-Stewart card file data, the A371 and A372 substitutions are shown in the miscellaneous column and were inserted by the author since records bearing the 1919 remakes have been found.

Additional notes on the Columbia card file reprint--the last column of single face matrices is not on the original cards, but this is listed to show which matrices were remakes. Three remakes, however, are not listed since they were not issued on single face discs--the two 1915 sides and the "Possum Supper" which was issued on the twelve inch disc, A5098. Also, to accomodate space requirements, titles are abbreviated with key words as is Peerless Quartet for matrices 78484 and 78485.

As impressive as the Columbia schedule appears, Stewart was also busy recording for other companies late in 1919. Several of the postwar stories are found on Edison, Emerson, Federal and Victor discs with matrix or issue numbers that suggest late 1919. In researching for the 1951 "Hobbies" Stewart series, a supporting artist told Jim Walsh that "Cal became ill while recording 'Train Time' for one of the companies." The artist was not sure of which company or title and it could have been one of the later stories such as "Ragtime" or "Birthday". Matrices of these two recordings for Emerson and Edison rank among the highest master numbers.

To say the least, Stewart left us with a lot of laughter from the closing months of his earthly travels. It seems as if he knew his time was short and worked hard to live up to his life philosophy, "I'd sooner tell Peter on the last day about the laffs I've givin' folks on earth, than try to explain about givin' them heartaches."

COLUMBIA-STEWART CARD FILE DATA

<u>Matrix</u>	<u>Title</u>	<u>Recorded</u>	<u>Misc.</u>	<u>Issued</u>	<u>Dbl #</u>	<u>SF #</u>
45737	Moving Pic.	6-2-15	OK 6-9	10/15	A1797	
45738	War Talk	6-2-15	OK 6-10	10/15	A1797	
78451	Cafeteria	5-29-19		4/20	A2854	
78452	Sailor	5-29-19		4/20	A2854	3932
78453	Photograph	5-29-19		Subs.	A1715	3970
78456	Dept. Store	5-29-19		6/23	A3851	68

Matrix	Title	Asst. Artists	Recorded	Misc.	Issued	Dbl #	SF #
78457	Fire Dept.		5-29-19		2/20	A2824	1505
78463	Dentist	Harry Browne	6-2-19		12/20	A2991	3640
78464	Invitation		6-2-19		Subs.	A391	1510
78465	Billiken		6-2-19		Subs.	A697	4026
78466	Moving Pictures		6-2-19		Subs.	A1797	
78470	On Auto		6-5-19	Rejected			1518
78471	War Talk		6-5-19		Subs.	A1797	
78476	Courtship	Ada Jones	6-11-19		2/20	A2824	1906
78477	Jim Lawson's Hogs		6-11-19	Sub. A392	9/20	A2947	1512
78478	Delmonico's		6-11-19		Subs.	A1717	1503
78479	Skating		6-11-19		Subs.	A1715	3503
78484	Eve. Time - Ada Jones & P. Qt.		6-11-19		12/19	A2789	1757
78485	Christmas - Ada Jones & P. Qt.		6-11-19		12/19	A2789	3288
78488	Honey Bees		6-16-19		Unissued		
78489	School Dirs.		6-16-19	Sub. A371	10/20	A2962	2504
78490	Opera-P.C.		6-16-19		4/22	A3544	
78491	Insurance		6-16-19		Subs.	A865	1868
78492	Last Day		6-16-19		9/22	A3637	784
78493	Chinese Laundry		6-16-19		Unissued		1490
78494	Bug House		6-16-19		Subs.	A1743	3667
78501	Labor Union		6-18-19		Subs.	A1743	3601
78502	UJ-AN in New York		6-18-19		Subs.	A1742	1140
78503	At the Opera		6-18-19		Subs.	A1742	1509
78504	Buys Auto		6-18-19		4/22	A3544	
78506	Camp Meeting		6-18-19		9/22	A3637	1408
78507	Keeps House		6-18-19		12/22	A3701	3944
78508	Barber Shop		6-18-19		12/22	A3701	
78513	County Fair		6-19-19		9/20	A2947	3945
78514	Ground Hog Day		6-19-19		2/24	19-D	3334
78515	Street Car		6-19-19	Rejected			1409
78516	Fourth of July		6-19-19		Unissued		
78517	At the Circus		6-19-19		2/24	19-D	1488
78534	Kitchen Stove	Ada Jones	6-24-19		2/20	A2991	
78537	Huskin Bee or Barn Dance		6-25-19		Subs.	A697	3978
78538	Wedding	Ada Jones	6-25-19		Subs.	A1717	3058
78555	Ticklish Ruben		7-8-19		7/20	A2923	759
78556	Laughed Wrong Time		7-8-19		7/20	A2923	105
78562	On Auto	Harry Browne	7-9-19		Subs.	A865	1518
78581	Train Time	American Qt.	7-19-19		6/23	A3851	
78582	Hen Roost Club	Amer. Qt.	7-19-19		Unissued		3609
78597	Takes Census		7-24-19		10/20	A2962	
78598	Chautauqua		7-24-19		Unissued		
78605	Possum Supper - Stewart & Co.		7-28-19		Unissued		
78606	S. S. Picnic	Stewart & Co.	7-28-19		Unissued		3435
78619	Ragtime		8-15-19		Unissued		
78620	Soldier		8-15-19		Unissued		
78621	Birthday	Stewart & Co.	9-4-19		Unissued		

Editor's Notes: Because of the time involved in processing a master, most of the above recordings did not appear before the public until after Stewart's death. Several of these were issued after 1925 as Harmony, Diva, Silvertone and Velvet Tone records with their "new process" silent surfaces. Your comments, etc., may be addressed to Mr. Petty at: Route 2, Box 417
Rutherfordton, North Carolina 28139

Irving Kaufman: Passing of a Pioneer Artist

Irving Kaufman, one of the most popular and most prolific of the early recording artists, died January 3 in Indio, California, one month before his 86th birthday, after a short illness.

Irving was born in Russia and immigrated to the U.S. at a very early age. Young Isodore, which was his real name, began earning money when he was only about ten years old by singing on the streets and on trolleys of Syracuse, New York, passing the hat and collecting pennies from appreciative listeners.

He was introduced to phonograph fans in July 1914 when Edison issued Irving's first record, a Blue Amberol cylinder of "I Love the Ladies." For the next 17 years he recorded extensively for all companies.

His vaudeville career was begun in partnership with his two brothers, Jack and Phil. Of course, he did a lot of recording later with Jack. Phil died quite young and made just a few records. One was a comic sketch with Jack on an Edison Diamond Disc; the others were duets for Emerson by the pair. Irving was a member of the Avon Comedy Four, a popular group in vaudeville and on records for many years. The quartet was organized by Joe Smith and Charlie Dale, who had the longest partnership of any team in show business history.

During the five-year period from 1925 to 1930 it is likely that Irving made more records than any other singer. He performed for most American record companies, singing not only complete records but countless vocal refrains on dance band records. Some of his anonymous vocals on dance records are considered to be among his best recorded efforts. He sang under various "pseudonyms," including "Frank Harris," under which name he made several excellent Columbia records, both solos as well as duets with Vaughn De Leath.

The depression of the early 1930s severely curtailed his recording activities, but he kept busy on radio. He took part in many broadcasts and singing commercials in which he was accompanied on the piano and organ by his wife, Belle.

Some of his more recent recordings were made around 1950. They were a series of Jewish dialect comic songs about the character, Moe the Schmo. However, in August 1974 he recorded some songs at his home, accompanying himself on the piano, and they have been issued on an LP along with many of his earlier records. So his recording career spanned 60 years, from 1914 to 1974! (The LP was produced and is being sold by Paul Nehrich, P. O. Box 191, Manhasset, New York 11030.)

Irving retained his fine singing voice all his life, and greatly enjoyed playing the piano and singing for visitors to his home. He lived in retirement in California for the last 20 years.

- from Quentin Riggs

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Reminiscing with Walter Van Brunt

(In our last issue we promised a transcript of Milford Fargo's talk before the group assembled at the Edison National Historic Site this past October 17th. The following is his talk exactly as given, minus the accompanying photograph.)

I had the honor of knowing Walter Van Brunt--Walter Scanlan. From the tapes we made together I have transcribed two stories in his own words.

The first is about his recording with Ada Jones, who is a particular interest of mine--as many of you know. Walter said, "My voice evi-

dently cut a little more than Ada's, and I would stand back of her shoulder. I'd put my arm around her lots of times. Especially where I was singing harmony I'd have to get back a little so I wouldn't drown Ada's voice out. When Ada would sing solo, she'd stand in; and when I had a solo part, Ada would move over. On the interludes between verses we'd both duck down to let the sound of the orchestra past us. Then we'd have to come up. We ducked down on the introductions and the tags. There was the darndest lot of this business. If you had a headache, it wasn't so good. When we were both singing, then I'd put my arm around her and we almost had our heads together pointing right straight into the horn. It was just a little small opening, and it was made out of a material that wouldn't vibrate. She would stand on a box. She was shorter. I was always five feet, ten inches. Most companies had a music rack to put your stuff on. Others you'd pin it down. You didn't hold it because it would rattle."

This picture fairly well illustrates Walter's description. It shows Ada standing on a box with her arm around Cal Stewart while they were making one of their "Uncle Josh" skits. It also shows the rather small horn he mentioned. This is from the January, 1921, Farm and Fireside magazine. Mrs. Burt also has a copy on display in the case.

The other story by Walter Van Brunt concerns a record he wanted to make and a joke he and pianist Albert Benzler played on Mr. Edison. It's one of the many "Take Me Home Again, Kathleen" stories and happened at a birthday party for Mr. Edison. Walter said, "You sang a song for the guests, then you sang it again in his ear. He would never wear a hearing aid. He said there were many things he didn't want to hear. Albert Benzler was a good clown. We had a few drinks together and were feeling pretty good. Somebody came down to the table and said, 'Walter, the Old Man wants you to sing "Kathleen."' I wanted to do 'Little Grey Home in the West.' I loved it, thought it was a great song. He couldn't see it. No good. Wouldn't let me make it. Several times I approached him about it through Walter Miller. He wouldn't give in. He didn't like the song, it was no good. Well, I had this all cooked up, and I sang 'Kathleen' for his audience, and then Benzler went into the key for 'Little Grey Home in the West.' I sang it right in his ear, and I'll never forget the Old Man leaning over like this; and as he heard this tune, his head went up this way. I know he called me a son-of-a-B! But then he put out his hand and I took it and he shook it--and then he went back and let me finish. Well, they applauded, and so I said, 'I'm fired. That's the end of that. The Old Man'll give me my walking papers in the morning.' Well, do you know the following day Walter Miller called up and said, 'Listen, the Old Man thought that was one of the greatest things. He said, "The kid had nerve enough to do it, let him make 'Little Grey Home in the West.'"'--which I did. I'll be honest with you. If it hadn't been for those couple of drinks, I would never have had nerve enough to do it. But I thought it was a great joke. Strangely enough, the Old Man had a great sense of humor."

I found that Walter Van Brunt did, too. As you know, he died at Easter time in 1971. We miss him very much but rejoice in the many records he left us. I feel highly privileged to have known him personally and to be able to share some of his memories with you tonight. Thank you.

(And thank you, too, Milford!)

by
Fred Goldrup

Sooner or later those of us collectors who specialize in an obscure not-too-familiar artist is going to get so hung up on the disgraceful way our hero or heroine has been shoved aside by the more modern artists in the field. We are going to realize, as we learn more and more about our favorite artist, a certain allocation of fame is deserved and recognition should be given the artist for their contribution to the recording industry, and the public's enjoyment. I am one of those who has discovered just that. My area of interest lies with Vernon Dalhart.

Vernon Dalhart has been ignored by the Country Music Industry. It is common practice today to honor an artist who sells 1,000,000 copies of a certain record with a gold recording pressed from the master plates. Vernon Dalhart, in 1924, recorded for the Victor Talking Machine Company "The Prisoner's Song". The recording sold over one million copies easily. This is substantiated by the Victor people today. Yet, to my knowledge which is, admittedly, meager, the Victor people never awarded this recording, in gold, to Dalhart. Many people say Jimmie Rodgers and, also, the Carter Family recorded the first records in the Country Music field to be sold nationwide, and we know certain ones of their records sold over a million copies. Today we can go to the site of the Carter Family's and Jimmie Rodgers' first recording session, and read a plaque which heralds them as "Who recorded the First Country and Western Music to be distributed nationwide...on August 2, 1927". Hmmp! At least they have the DATE correct. Many people claim it was August 1. Understand, I am not putting Jimmie or Sara, A.P., and Maybelle Carter down. It is what this plaque is "supposed" to represent that I object to, and many people feel I am correct in my assumption. But, be that as it may, I will simply say that History is full of errors. The Pilgrims landed first at Provincetown, not Plymouth, Massachusetts. The Vikings settled North America long before Columbus set forth upon the seas. We all know little bits of "trivia" like this - yet History continues to erroneously teach these mistakes. I know Dalhart DID record the first Country Music to be distributed nationwide in 1924 - fully three years before the Carters or Rodgers ever cut their discs. In fact, to further herald Dalhart's contributions, he was a "has-been" when the Carters and Rodgers finally cut their first discs!

Well, I'm off the track. This writing is supposed to concern my personal attempts to gain recognition for Vernon Dalhart, and the success (?) of the venture.

During the late 1960's, many people I have been in contact with had heard, from my library of records, many of Vernon Dalhart's great recordings of Folk/Country/Western music. They, as they learned how well Dalhart could project the feelings of the words and music, suggested I try to do something to correct History, and gain recognition for Dalhart. In 1970, I wrote many people that I would be glad to open a Savings Account in a local bank for money to purchase a block in the "Walkway of Stars" surrounding the Country Music Hall of Fame and Museum in Nashville, Tennessee - then the only such "institution" for the preservation of Country Music's heritage. The museum advised me the cost of such a 30" x 30" terra cotta block was \$1,000. The block would have a bronze star in the center, and above the star would be, in curved layout, the name VERNON, and below the star the name DALHART. The money is used to buy artifacts and records to form a library for Country Music students and artists, so the music of the past would not be altogether lost.

Not to change the subject, but to lend more understanding to my po-

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sition, I'd like to say that for over 20 years I have sent out tape recordings, via round robin, to over 3500 people. The purpose of this was to aid me to learn to speak more clearly, due to a hearing defect. I purchased a recorder back in 1952 as an aid to help me pronounce words more clearly, and in time I learned people exchanged tape letters, and this was the thing that launched me on the trail to the hundreds of friends I have around this old world, and I have never regretted one cent I've spent - tape recording is the most enriching hobby one can enjoy in the world of record collecting. We can "educate" people to our personal favorite recording artists. We can trade tape copies of our records with others who have material we do not have, and thus, we can have a copy of a record we do not have in our collection, and enjoy the tape until such time as we can secure the actual discs. Or, we may tape our collection, thus preserving the delicate discs on our shelves. In this way, I have educated many non-country people to appreciate not only Vernon Dalhart, but Country Music as a whole.

My first exposure to Vernon Dalhart was a Banner recording # 0771, "Moonlight On the Colorado"/"I'm Drifting Back to Dreamland". This was in 1939 in the "Summer Kitchen" of my grandparents' home. The disc soon became a favorite of mine, which, unfortunately, was short lived in the hands of a 5-year-old boy which dropped the disc. It wasn't until I turned my radio to WWVA, Wheeling, West Virginia, many years later, and heard Doc & Chickie Williams sing and play "I'm Drifting Back to Dreamland". I had never forgotten the label on this Carson Robison Trio recording I broke, and when I began taping, I mentioned this blue label and songs and eventually this recording came back to me from a tape pal. I began collecting Carson J. Robison material, and eventually got a copy of "My Blue Ridge Mountain Home" by Robison and some guy named Vernon Dalhart. Frankly, I flipped over this new voice, Dalhart. He sang clearly, and with emotion. It wasn't until a year ago I learned Dalhart was NOT part of the Carson Robison Trio. There is a voice in that trio that I could swear was Dalhart, but it belongs to one Frank Luther, a singer Robison signed to record with him when Robison and Dalhart parted company. Luther sounded so much like Dalhart, it was an easy mistake, and Luther never tried to change his voice. Too, Dalhart recorded under as many as 100 other names. The record-buying public simply felt this "Frank Luther" was Vernon Dalhart in disguise again. A Mr. Hoffman, probably Dalhart's greatest collector today, has a letter in which Dalhart is told to watch out for Al Craver who sounds very much like Dalhart. Dalhart must have really enjoyed that letter, as Al Craver was simply another name Dalhart himself recorded under, and the fan who wrote this to Dalhart was not aware of the pseudonyms Dalhart used. But, again, this is another story for another time. I merely wanted to point out how I first learned of Dalhart, and how I undertook the project of gaining recognition for Dalhart. So, back to the story.

As I said, in 1970 I notified people I was ready to spearhead the drive to attain some recognition for Vernon Dalhart. The first step is the hardest, according to an old saying, and as you'll find out, this is certainly true. On May 18, 1970 I received my first donation. It was in the amount of \$2.00. The project was officially under way.

Without listing each donation over the years, I'll simply list the yearly totals I received. 1970 - \$23.00. 1971 - \$203. 1972 - \$92.50. 1973 - \$140.50. 1974 - \$107.00. 1975 - \$221.00. Now, the 1975 figure will change, since, as I write this, there are a few days left. As you will notice, 1971 was my biggest year before 1975. I had expected, with over 3,500 tape pals, to attain the \$1,000 before October of 1970. \$23.00, however, was a far cry from my goal. The friends I had expected to come through surprised me very much. Well, I almost gave up until I

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received a newspaper clipping from Australia saying that "Even Americans Run Out of Money", and in the article, it stated that fans "gave up" after raising only \$23. That did it! I love my country, and I had faith in the Country Music fan. I didn't give up - I intensified my letters, and practically demanded money from each of my tape pals. I had been providing them with tapes of excellent music, all for free, and as far as I know, I was the ONLY "club" to do this for free. I pointed this out to my tape pals. Well, as you might guess, one by one, my pals simply asked me to omit them from my mailing list, due to many reasons. Well, I felt pretty badly at first, but as I noticed WHO did send a buck, I learned who were really good friends - the shut-in and/or physically handicapped. It is said that the Country Music record fan is the most particular of collectors, and watches every penny they spend. I believe it, and it is to the Country Music collector's credit he is like this, because in being particular, he has preserved the authentic sound in the onslaught of the so-called Country Music collector of today, such as Olivia Newton-John (Country Music's "Entertainer of the Year" for 1974), John Denver ("Entertainer of the Year" - 1975), Charlie Rich, Freddy Fender, Ronnie Milsap and others who have no talent to make it in the "Pop" field. All of these named are "country", and win all kinds of awards, yet the man who originally recorded the first million-selling disc, Vernon Dalhart, has been all but forgotten. Why, I'd like to know?

The success of 1975's fund-raising can be found in the advertising section of the GRAPHIC you are now reading. The items described are the cream of the crop of all the many offers I've made over the past six years, and the prices are lower than you will find anywhere. The reason for the low prices is that I had hoped to offer these items at low prices in anticipation of being the tremendous bargains they are, and raise the final monies by the end of 1975. Alas, again my attempts were not rewarded. Understand, I am not saying the items are flimsy or "cheap". They are not!! I had not counted on the purchasing public thinking the items would be cheap if they were offered at such low prices! This is precisely what has happened. Even your Graphic Editor felt the items were too good to be available at this price, but when he received the minimum quantity of one of the items, he immediately ordered a double-quantity supply. Right, Martin?

The Fund has reached the total of \$787 as of today, but as I say, there are a few days left in 1975, so the total, as you read this, I expect to be in the \$800-plus range. The Fund has been contacted, and we have contracted for Block # 77 in the Walkway of the Stars. We are looking forward to the deadline of mid-May, although I expect to reach it before then. I have definitely told the Museum the money will be in their hands by mid-May and the block and star will be dedicated during Fan Fair - a gala extravaganza sponsored by the Country Music Association and WSM's Grand Ole Opry for the Country Music Fan - June 9 to 13, 1976. At a Fan Fare, all the top Country Music stars' fan clubs and fans gather in Nashville to meet their star and greet other stars, and meet each other. The fan is treated to a really fine time, and Country Music becomes an affair for the fan himself. It is Nashville's way of saying "Thanks" to the Country Music FAN for the support he has given Country Music. The Convention that receives the most publicity is the Disc Jockey Convention every October. It is the climax of this Convention we see on TV each October - the Country Music Association Awards. It was this past year's show that may well cause Nashville to re-examine itself and re-align itself to Country Music AS Country Music. The overwhelming message from the fans I've heard from as a result of this telecast is that Country Music is no more. It is, as one fan put it, "a joke".

I've rambled far and wide in this "essay" on Vernon Dalhart, I'm afraid. Each time I get back on the track, I find another Detour that

leads me off. I'll get back on the line, and stick to it this time!

The outstanding points I try to make in my letters are these:

- 1) Vernon Dalhart, in 1924, recorded THE first Country Music to be released nationwide - "The Prisoner's Song". This was three years BEFORE the Carter Family or Jimmie Rodgers were ever heard of.
- 2) Vernon Dalhart has never been recognized by the Country Music "industry" as being THE most influential in the careers of early "hillbilly" artists, although the stars themselves have, at one time or another, admitted they were influenced by Dalhart before Rodgers or the Carter Family.
- 3) There is no monument or plaque or anything anywhere to the memory of this pioneer of the recording industry.
- 4) The Vernon Dalhart Memorial Fund is fast approaching its \$1,000 goal. As soon as this goal is reached, the sales of the items in the advertising section will stop! I am not in the mail order business. I am trying to gain recognition for a recording artist I appreciate.
- 5) I do NOT recommend anyone trying to do likewise, unless they have a mind of steel, and no feelings. It is a long, hard, frustrating job. One has to continually talk and write about their artist - always trying, in the face of losing friends, to get another dime from them. Unless you have the patience of Job, the skin of an elephant, the brain of a dodo, the cunning of a fox, the nerves of a panther, and the determination of a watchdog, just listen to your artist on your phonograph. On the other hand, if you REALLY want to know who is and is not a SINCERE fan of your favorite artist, and are willing to accept criticism, complaints, and have the DEDICATION to a cause that you sincerely believe in, then go to it! You'll find lots of happiness when you find another sincere collector of your favorite artist. I would advise you to buy a bottle of hair touch-up, because I've sprouted a few grey hairs over this Fund.

Actually, I've had more joy in this task, and I am conceited enough to know my work is being appreciated. I only regret Vernon Dalhart will not be able to be at the Dedication Ceremonies in person. He died in Bridgeport, Connecticut, September 15, 1948 - a 65-year-old night clerk for the Hotel Barnum. But, like the true artist he was, to his last day, he continued to sing and even gave Professional Coaching to up-and-coming singers, and even placed the voice with agents and people seeking professional caliber singers.

Even in Boston - a very critical city for artists - the Boston American hailed Dalhart as "a remarkably fine tenor". The New York Sun said "he has a charming voice and knows how to use it". Alan Dale of the New York American said he "sang with purity and clarity and his voice floated easily over the Hippodrome". I believe the finest recording I have ever heard of "The Nightingale Song" (H. M. S. Pinafore, by Gilbert & Sullivan), was by Vernon Dalhart who, at this time, was a member of the New York Light Opera Company. A classical music fan should attempt to acquire this Edison Diamond Disc Number 80597. He will be well rewarded by the rendition of one of the loveliest love songs by any composer anywhere! But - beware! So lovely is this recording, you will find yourself falling under the spell of Vernon Dalhart. Mayhaps you would become so entranced, YOU might begin a Vernon Dalhart Memorial Fund to gain his recognition for his excellent classical artiste, and someday in the future one passing through the Lincoln Center for the Performing Arts in New York City, or the halls of the Metropolitan Opera House would see a portrait of a fine, handsome man with a twinkle in his eye, and upon exami-

cont. on page 13

National Music Lovers
Part Two

by
Dave Cotter

Before we get into the second series, I'd like to return to the first series for a moment. Fran Hildebrand has been able to fill in the blank space reserved for NML 1004.

1004. Elizabeth Spencer - Home Sweet Home (112-1)
Stellar Quartette - In the Gloaming (107-2)

This would appear to complete the first series except for any variations. And speaking of variations, Leigh Martinet has come across a copy of NML 1001 with a different A side than the one we listed previously. His copy shows

- 1001 - Philharmonic Trio - Sweetest Story Ever Told (60003-B)
Hugh Donovan - Auld Lang Syne (102-2)

This makes a total of 17 sides known for a series that would normally have 16 sides. Not bad! But with NML, anything can happen. Can anyone offer any other variations? And can anyone trace master 60003 to its original source?

I am rather hesitant to begin the second series as there are still three blanks, but with the continued help of all of you, perhaps we can complete this series in forthcoming issues.

- - - - -
Old Time Song Series B
(Label Design: Black Shield on Gold Background)
1008 through 1015

- 1008 Stellar Quartette - Medley of Old Time Songs (Introducing: He's a Jolly Good Fellow; Sidewalks of New York; Daisy Bell; On the Banks of the Wabash; The Bowery; There'll be a Hot Time in the Old Town Tonight)
Strand Quartette - Sally in Our Alley (41837-1-D) \ (1042)
- 1009 Edward LaSalle - The Rosary (660-1P)
Jane Collins - Mighty Lak' a Rose (17105-B)
- 1010
- 1011 Fred Van Eps - Dixie Medley (Introducing: Arkansas Traveler; Sailor's Hornpipe; Turkey in the Straw) (735)
Stellar Quartette - Kentucky Babe (4514-1)
- 1012
- 1013 Come Back to Erin - Hugh Donovan (975-3)
Little Grey Home in the West - Walter Johnstone (4280-2C)
- 1014
- 1015 A Dream - David Harris (659-1)
Sing Me to Sleep - Chas. Richards (4328-2)

Matrix Notes...

- 41837 - probably traces to Emerson 10407 as by the Criterion Male Quartette. Can anyone confirm or deny?
- 660 - from Paramount 50033 by Ernest Davis
- 17105 - from Olympic 17105 by Jane Bartlett
- 4514 - from Emerson 10208 by Shannon Four
- 4280 - from Emerson 1035 by Walter Scanlan
- 659 - possibly by Ernest Davis, due to its proximity to 660 (above)
- 4328 - from Emerson 1065 by Henry Burr

Please continue to send your National Music Lovers data, comments, etc., to Dave Cotter, 225 Brookside Avenue, Santa Cruz, California, 95060. Incidentally, the third series will be more complete. So far we have 7 out of 8 possible listings...and for the fourth series (operatic) we have 10 (that's right, TEN) out of 8 possible... but more about that later.

(from page 11)

nation of the name plate learn the name of the person as "Vernon Dalhart". Yes, indeed. This "chameleon" of names in the Country Music field was an operatic tenor that ranked among the finest of his day. Perhaps this is why the Country Music industry does not recognize Vernon Dalhart - he began in the classical field. I've heard it said he began to record Country Music only because it was an up-and-coming "fad", and there was money there. I strongly disagree! Dalhart learned to play the jews harp, and the harmonica - two mainstays of the Country Music musician - and proved his ability by playing them himself on many of his discs. Also, he was a native Texan, born in the original location of "Cowboy Songs" which became the backbone of what we today call "Country Music".

If I sound bitter during my writings, please be corrected. I think, after nearly six years of working hard - even sacrificing food and sleep to get letters out - the word is not "bitter" - it is "impatient". So near the total needed, and now with a deadline to meet, I can only call it "impatience" that you might feel in my words.

I have enjoyed writing Country Music fans. I feel the slow rise of interest in this man I so admire, Vernon Dalhart, is solely from my meager efforts. Vernon Dalhart sold many recordings of each song he sang. His records are not altogether rare. If you find a Dalhart recording on an Edison Diamond Disc, or a Blue Amberola or a regular 78 rpm disc, let me assure you it is not worth a lot of money. It's just that no one, except about 12 people in the United States, really collect Vernon Dalhart records. Those that DO have his records keep them guarded because he sang the songs with deep feeling so that the listener feels he can identify with the emotion put into the words by Vernon Dalhart. Soon I expect the secondary step and purpose of the Vernon Dalhart Memorial Fund will be achieved - that of the issuance of a 33-1/3 rpm LP of some of his most memorable songs. When this LP comes out, I sincerely hope each reader will purchase one so that other LP's will also be forthcoming. His music and his artistry deserve inclusion in every record collector's library if only to represent Vernon Dalhart as a great artist, which he was! Few artists of today can even hope to attain the stature and talent of Vernon Dalhart.

<p>See Mr. Goldrup's ad on page 17. Please do what you can to assist him to meet his May deadline!</p>
--

- Plausible Situation Series -

To demonstrate the usefulness of our publication Oxford and Silvertone Records, 1911 - 1918, we present herewith situations nos. 3, 4 and 5. These situations, by the way, are based upon actual occurrences!

3.) While visiting a local antique shop you come across a copy of Silvertone 3424, "Yield Not to Temptation" by Henry Burr. The old debate begins in your mind: "It's rather expensive for what it is"; "Yes, but it's in perfect condition"; "I know, but it's a hymn and even if I buy it I'll probably play it only once"; "You could easily trade it"; etc., etc. You finally decide to take the advice of the title, and as you start to set it back on the shelf you notice something rather peculiar: the number in the wax is 4323 and does not match the record! What is really on the record? You don't want to take a chance on it now and at the same time you don't want to raise the curiosity of the dealer! Fortunately you own a copy of Oxford and Silvertone Records and can easily go home and look it up. Fate works in your favor this time and you learn that the record is actually a very desired tune, "By the Light of the Silvery Moon."

4.) At a gathering of record collectors, a friend of ours said he was considering buying a copy of the book but really didn't have enough of the records to make it worth while. Later on he produced a double-faced Climax record which lacked artist credits. After playing it to the group no one could recognize the "tenor" on one side and we were undecided as to the identity of the "quartette" on the other. Some said it was the Peerless, but there was the obvious absence of Henry Burr. The answers were easily obtained with a copy of Oxford and Silvertone Records. All we did was look up the matrix numbers in the wax of the Climax, which Oxford and Silvertone used as catalogue numbers. In less than thirty seconds we made positive identifications of John Barnes Wells and the Columbia Stellar Quartette. We think we've sold a copy to our friend! (It should be noted that all Climax numbers will, of course, not be found in the Oxford-Silvertone book. However, a great number of them as well as Cort, Standard Disc, Lakeside, etc., records are listed.)

5.) Surprisingly enough, several record dealers have not yet purchased the Oxford-Silvertone book. They are still listing most of these records as "baritone", "duet", "orchestra", and so forth, which leaves you the buyer at a distinct advantage. With a copy of the book you may spot a rare Blossom Seeley or Bert Williams hiding on some dealer's list.

We have already received several highly enthusiastic comments about this book. Don't delay your purchase any longer! - over 60 pages of information - \$2.75, postpaid. Available only from New Amberola Phono. Co.

Wanted: lid for Victor school machine XXV. I need the lid that stayed on the machine, not the one that came off and hung on the side. Also need lid support. Phonographs wanted: Victor II, IV, VI, O, M.S., N. Horns wanted: signet #10 or #11, Opera, any original flowered horn. Please state price and condition. Jack Hanson, 15107 Little Spokane Dr., Spokane, Washington 99208

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CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
(Cont. from Issue 15)

216253	3/21	I Never Knew (I Could Love Anybody Like I'm Loving You) - Fox Trot	Vanderbilt Hotel Orchestra
		O-Hi-O (Oh My O) - One-Step	" " "
216254	3/21	Beautiful Annabelle Lee - Waltz	Vanderbilt Hotel Orchestra
		Rosie (Make it Rosey for Me) - F.T.	" " "
216255	3/21	Arabia - One-Step	Henri's Orchestra
		Good-times	" "
216256	3/21	The Rye Waltz	Henri's Orchestra
		S. R. Henry's Barn Dance	Miro's Band
216257	3/21	Springtime	Lewis James
		Angels	" "
216258	3/21	Na-Jo - Fox Trot	Vanderbilt Hotel Orchestra
		Blue Jeans - Fox Trot	" " "
216259	5/21	When I Lost You Mother of Mine	Joseph Phillips
		With the Coming of Tomorrow	" "
216260		One Fleeting Hour	Chamberland Trio
		Basket of Roses	" "
216261		The Teaching of Reddy Fox	Frank Orr
		Little Joe Otter Tries to Get Even	" "
216262		My Wonder Girl and Two Sweet Lips - F.T.	Diamond Trio
		Sweet Mamma (Papa's Gettin' Mad) - F.T.	" "
216263	4/21	Little Grey Home in the West	Glandon Roberts
		Sunshine of Your Smile	" "
216264	4/21	Wyoming	Lewis James and Crescent Trio
		Sighing	" " " " "
216265	4/21	Oh! It's a Lovely War	Elliott Shaw
		I Love the Lassies	Charles Hart
216266	4/21	Sally Green (The Village Vamp)	Billy Jones
		O-Hi-O (O-My-O)	" "
216267	4/21	Honolulu Eyes - Waltz	Martucci's Venetian Gardens
		Bright Eyes - Fox Trot	Dance Orchestra
216268	4/21	I Know Where the Flies Go (On a Cold and Frosty Morning)	Billy Jones
		Down Texas Way	Frank Oldfield
216269	4/21	Nightingale - Fox Trot	Rega Orchestra
		Sultan and Arabia - One Step	Martucci's V. G. D. Orchestra
216270	5/21	Laughing Vamp - One Step	Martucci's V. G. D. Orchestra
		Humming - Fox Trot	Rega Orchestra
216271	5/21	Sweet Bells of San Jose	Lewis James and Crescent Trio
		A Dream of Your Smile	Lewis James
216272	5/21	Make Believe - Fox Trot	Rega Orchestra
		Now and Then	" "

In May 1921 selections from the 18000 series began to re-appear in the Berliner lists.

216273	5/21	Give Me the Open Road	Frank Oldfield
		On the Road to Mandalay	" "
216274	5/21	Kiss a Miss - Waltz	Diamond Trio
		I'm a Lonesome Little Raindrop	" "
216275	5/21	My Granny - Fox Trot	Diamond Trio
		Coral Sea - Fox Trot	" "
216276	5/21	Love Bird - Fox Trot	Martucci's Venetian Gardens
		Alabama - Waltz	Dance Orchestra

(to be continued)

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PHONOGRAPH PARTS WANT LIST

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Horn Crane
Mandrel
Motor Parts
Governor

Edison Standard

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Cygnets Horn Crane
14" Horn, Original Only
Lid for Square Top Model

Edison Home - Suitcase Type

Automatic Reproducer
14" Brass Horn
Handle, Different than Regular
Edison Handle
Maid Spring
Carriage for Model N Reproducer

Edison Fireside

K Reproducer
Lid
Horn
Crane

Edison Triumph

Case with Banner Decal
Square Hole Crank
Governor

Edison Reproducer Parts

Hinge Blocks
R or S Fantail Weight
C Top
Diamond Disc Needles

Columbia AO

Lid, 8 x 12 x 5 $\frac{1}{4}$
Corner Column for Cabinet
14" Aluminum Horn

Columbia AT

Case
Mechanism that holds Horn & Repro.

Columbia BI

Rear Mount Bracket
Stop-Start Knob
Nickel Horn, 17 $\frac{1}{2}$ " long, 21 $\frac{1}{4}$ " Bell

Columbia AK

Horn Support Arm, Approx. 8" Long
Crank

Standard Talking Machine, Open Type,
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Tone Arm

Lyra Base Type Cylinder Phonograph
Leveling Screw
Horn

Harmony Model 12

Reproducer, or Just Part to Hold
Crank Escutcheon Needle

Victor Monarch Special - Front Mount

Tone Arm
Reproducer
Crank

Victor E - Rear Mount

Tone Arm, 1" Opening
Elbow
Crank

Victor III, IV, or V

Oak Case with Motor and Turntable

Zon-O-Phone Concert Grand

Horn Support Arm
Stop-Start Spring

Busy Bee Disc

Reproducer
Crank
Horn
Turntable, or Just Tab to Fit Slot
in record

US Junior

Any Parts or Information

Small Disc Phono, Make Unknown
Reproducer with 7/16" Neck

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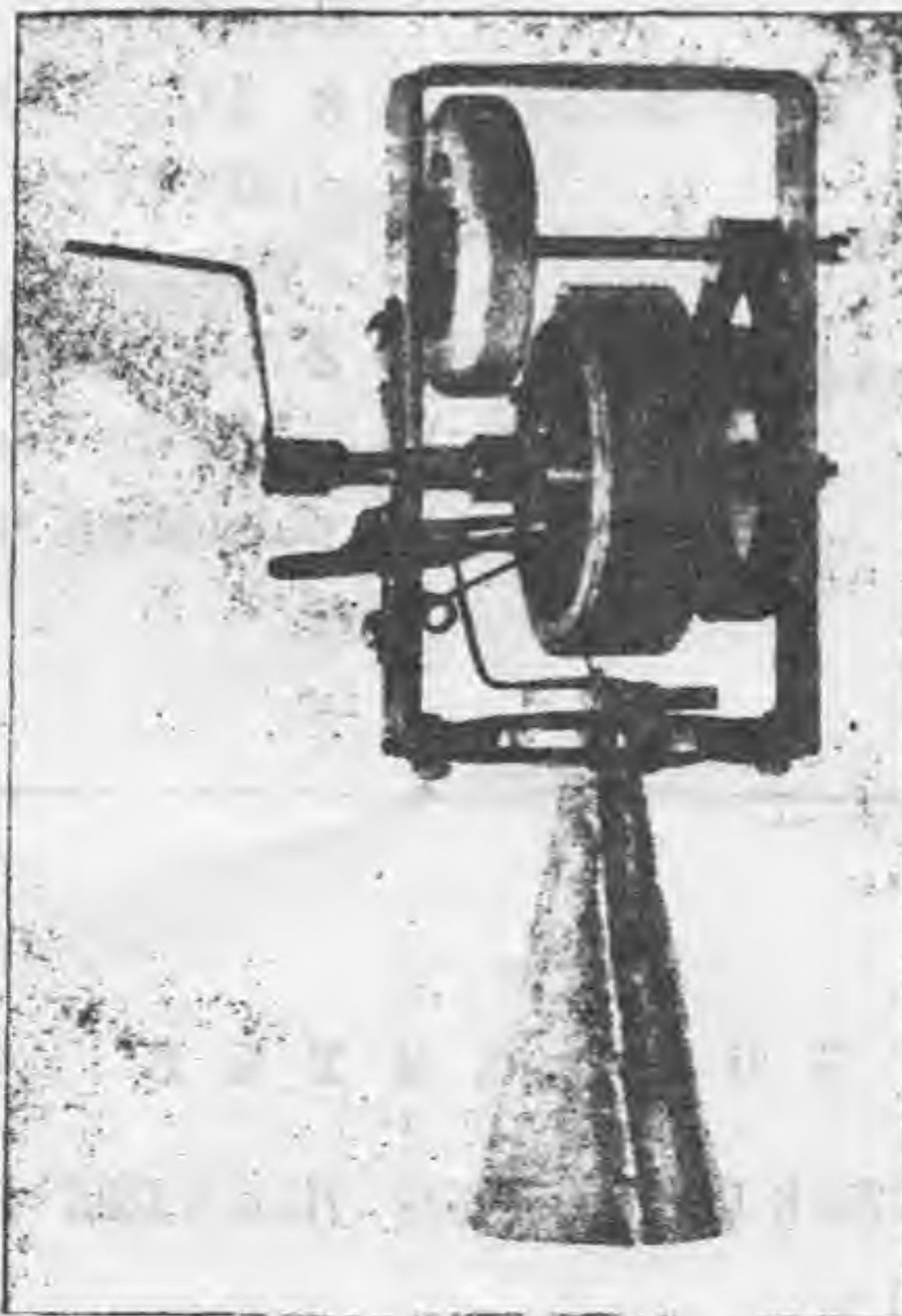
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I want to take this space to express my sincerest appreciation to all who have sent a donation to the VERNON DALHART MEMORIAL FUND. We have progressed to the point where we have reserved Block # 77 in the Walkway of the Stars. However, we are in need of about \$125.00 to meet the cost. In an effort to raise this final sum, I am offering some personalized items. The prices have increased due to postal costs; minimum wages that also increased, and my suppliers have passed them along to me. However, the prices are still far below the fancy mail-order catalogues you get. ALL PRICES INCLUDE POSTAGE! Beat that! (if you can)

- 1,000 Name & Address Labels - your name & address on finest quality gummed paper, in handy pad form. Use on letters, envelopes, postcards, phonograph records, checks, etc. Three lines only - - - - - \$1.25
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- If you want 1,000 labels, for GRAPHIC readers only - - - - - \$8.25!

Fred Goldrup, Upper Main Street, Lisbon Falls, Maine 04252

.....
 Wanted: Early Phonographs, Radios, Horns, Parts, and Memorabilia. Looking for Cylinder records (any quantity) and cylinder cabinets; also piano rolls. Interested in individual pieces and collections. Please describe and price. Russ Brunning, 4541 W. Altadena Avenue, Glendale, Arizona 85304

 For Auction (cash or trade): Small collection of country/western records from early thirties in exceptionally good condition. Artists include Riley Puckett, Gene Autry, Bill Cox, John White, etc. Send stamp for details. Martin Bryan, 133 Main Street, St. Johnsbury, Vermont 05819

 WANTED:
 Pre-1930 radio parts, knobs, panels, chassis, tubes, or other small parts. Robert Ireland, RFD #4 Box 144, Pleasant Valley, N. Y. 12569

- - - Help - - -

I need the following Victor Catalogues:

- Anything before 1913
- Nov. 1914
- May 1915
- May 1916
- Nov. 1918
- 1924 (w/ Red Seal Section)
- 1929 (Does anyone know if Victor published this year?)
- 1937
- 1939 (Does anyone have just 1939 rather than 1939-1940?)

What supplements have you? Are you interested in trades? What's your price? Dennis Tichy
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19,000 Series

PLEASE WRITE FIRST TO:

DENNIS J. TICHY
3749 Meadowbrook Road
Murrysville, PA. 15668

18000	080	233	339	446	580	852
001	086	234	340	447	581	853
003	096	236	341	448	582	855
004	098	237	342	449	583	861
005	099	238	346	451	584	867
006	103	242	347	454	585	868
007	106	249	348	456	586	872
008	112	252	349	459	587	873
009	114	253	351	460	588	874
010	122	254	357	463	589	875
011	130	255	360	464	592	876
012	134	260	361	466	600	883
015	136	261	362	468	601	886
016	138	262	363	472	622	*892
017	141	263	364	474	627	894
021	142	264	367	475	637	897
022	146	265	368	478	649	901
023	151	266	372	480	655	925
024	153	267	379	481	664	926
025	154	273	381	484	665	929
026	155	276	382	485	671	930
027	158	278	384	490	674	934
030	160	281	388	491	684	937
033	163	285	391	492	703	939
038	164	289	393	497	712	955
039	165	290	395	503	725	959
041	166	293	396	510	738	967
043	168	294	398	514	753	968
050	170	297	400	517	754	969
051	174	298	404	523	759	970
052	177	299	406	528	782	988
053	180	300	407	542	785	990
057	184	303	410	548	786	
058	185	304	412	549	787	
059	186	310	415	552	791	*887
060	189	312	416	553	792	
062	196	315	417	557	798	
065	197	317	418	558	800	
067	200	319	419	565	804	
068	203	320	420	567	814	
071	207	324	421	568	817	
072	212	325	422	569	822	
073	214	327	423	571	832	
074	220	330	425	575	836	
076	222	331	426	576	838	
077	226	332	431	577	840	
078	227	334	442	578	846	
	229	337	444	579	849	

RECORD CATALOGS FOR SALE

1900's - 1950's

Many unusual items valuable for re-
search and for enjoyment of your
record collection. Send stamp for
large, descriptive sales list. I
also buy individual catalogs or
collections.

Tim Brooks
1940G 80th Street
Jackson Heights, N.Y. 11370

Wanted: Any records/cylinders of
Irish accordian or fiddle; Outside
horn phonographs, cylinders in good
condition (will buy lots); Phono-
graph memorabilia. Steven Ramm,
5 Morningside Drive, Trenton,
New Jersey 08618.

For Sale:
Edison Discs, 78's all kinds, cylin-
ders, 50¢ for lists.
Coppennoll's Records
P. O. Box 6
Palatine Bridge, N.Y. 13428

Wanted:
Edison Blue Amberol Cylinders by
Irene Franklin, in Good Condition.
Dolores Stender
802 Berlin Road
Cherry Hill, New Jersey 08054

Wanted: Oak lid for Edison Triumph,
Belt cover for Columbia Eagle, Com-
plete motor or motor parts and crank
for Edison Gem "B", Brass elbow (be-
tween horn & reproducer) for Stan-
dard "X", Need gear for Columbia
"BK" if anyone is familiar with this
model I would like to correspond.
14 brass reeds for paper roll organ
approx. 7/16" wide 1/8" thick from
1 5/8" to 2" long, notes from F to
G#
Blaine Warner

R.D. 1
New Woodstock, N.Y. 13122

For Sale - Records, 78's, Pre-1930's
All Kinds, Red Seal, etc., but
mostly popular. Free list send to:
RECORDS, R.R. 1, Box 54, Vestal,
New York 13850

Please let the GRAPHIC know of any
change in your address. Third class
postage does not include automatic
forwarding.

20.

LEO HIRTZ
ANTIQUÉ PHONOGRAPHS
BOX 6
BERNARD, IOWA 52032
PHONE: 319-879-3107

RECORDS WANTED:

EDISON GOLD LABEL LONG PLAY:
10 inch: 10007, 10008.

12 9nch: 30001, 30002, 30003, 30005,
30006.

6 inch LONG COLUMBIA CYLINDERS.

RECORDS TO TRADE:

EDISON GOLD LABEL LONG PLAY:
10002, 10003, 10004, 10005.

BUSY BEE CYLINDERS IN ORIGINAL BOXES
AND LIDS.

7 inch BERLINERS.

EDISON 78's NEEDLE CUT RECORDS.

PARTS WANTED:

COMPLETE MOTOR FOR VICTOR ORTHOPHONIC
CREDENZA, INCLUDING TURNTABLE & CRANK.

THREADED HORN FOR "R" VICTOR FRONT
MOUNT, ZINC BELL PREFERRED, OTHERWISE
PLAIN WILL DO.

VICTOR "CONCERT" LONG THROAT REPRO-
DUCER FOR "R" VICTOR.

HORN FOR COLUMBIA "BF" -ORIGINAL- SPUN
ALUMINUM PREFERRED.

PARTS FOR TRADE:

#11 CYGNET HORN FOR TRIUMPH, PAINTED
MAHOGONY GRAIN, NEEDS TOUCH UP, OTHER-
WISE NICE.

#10 BLACK CYGNET HORN, REAL NICE.

RED BUSY BEE "GRAND" HORN.

A FEW REPRODUCERS, BELLS, TRANSMIT-
TERS, RINGERS, ETC. FOR WALL TELE-
PHONES.



Third
Class
(Printed
Matter)

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Leo Hirtz
Bernard, Iowa 52032

.....
Commenting on an article on page 4
of our issue 1-4, Bob Stone offers
the following:

"Vernon Stiles, the tenor hero (in
'Eileen')"

Stiles parted company with the sho
in Boston, and Walter Van Brunt
(in the bill as Walter Scanlan)
sang the lead when it opened in
New York.

In reference to Ernest R Ball

Although I never knew Ball, I was
well acquainted with his widow,
Maude Lambert, whose career goes
back at least as far as January
1899 with the Savage Opera Company
When I met her some forty years
later she was playing Sister Bessi
in the No 1 road company of
Tobacco Road. I recall one of her
reminiscences of her dear departed.
"He was a man's man----and a few
women's"

* * * * *

We're sorry that we are unable to
include any of the Edison Amberol
series in this issue.